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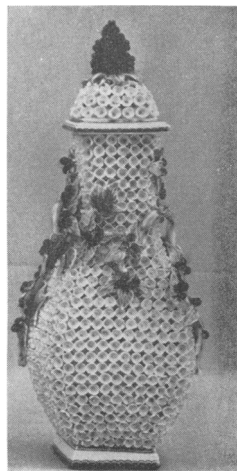
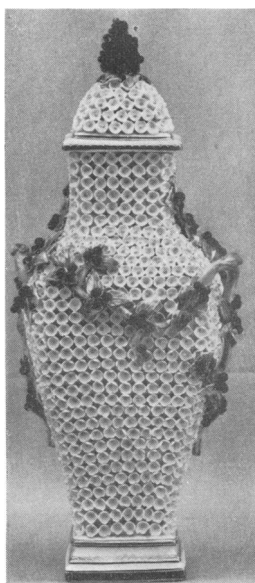
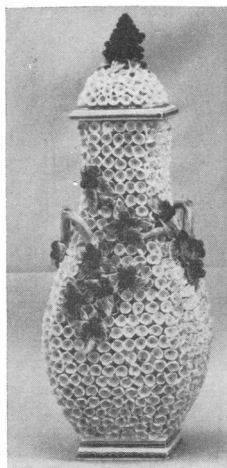
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THE BEQUEST OF  
JOHN L. CADWALADER

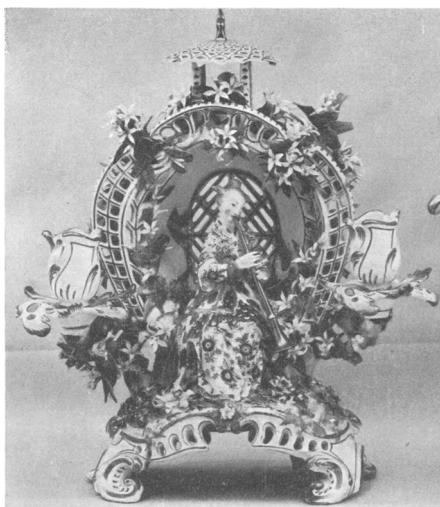
THE Museum, under the will of the late John L. Cadwalader, has received as a bequest the better part of the furnishings of his residence in East Fifty-sixth Street, including English furniture of the eighteenth century, Chelsea and other European porcelains of the same period, and ornamental bronzes, chiefly of Oriental origin. Although this bequest doubles in size and importance the Museum collection of English furniture, and makes possible a display of Chelsea porcelain second only to that of the British and South Kensington Museums, it is impossible to regret that the enrichment of a public gallery should involve the passing of a private house so individual and so complete in all its aspects as was Mr. Cadwalader's. The exterior, like most other New York houses, was non-committal, reminiscent of the French Renaissance in its more placid moments; but with the crossing of the door-step the visitor found himself, by way of contrast, in an interior representing, with a distinguished perfection rare in any phase of American architectural decoration, an English home of the middle of the eighteenth century. From the mantelpieces, the large objects of furniture, and the splendid mezzotints on the walls, to the smallest fittings of silver and glass, the entire house was a consistent expression of that moment in English life when Thomas Chippendale was cabinet-maker to the nobility and gentry and Joshua Reynolds was beginning to be highly thought of as portrait painter of the polite world. In the matter of domestic furnishings, society, where the hoop and the full-skirted coat flourished together, was racked successively by attacks of Chinese, French, and Gothic "taste," the last fashion finding its chief architectural outlet in the romantic towers of Strawberry Hill. Chinese bronzes of the period were collected by gentlemen to put on the ingenious Chippendale's so-called "Chinese" tables, and contemporary porcelains from the Imperial kilns were imported in large quantities by the East India Company and eagerly pur-

chased by the well-to-do. It is the combination of such varying elements as these — at once stately, fantastic, livable, and wholesome — which gives this period of English culture its great charm, a charm which Mr. Cadwalader's house completely achieved, both in its details and in its general arrangement.

Among all his possessions, Mr. Cadwalader took greatest pride in his collection of mezzotints, which was willed to the New York Public Library, and in his ornamental porcelain, which comes to the Museum. The manufacture of this soft-paste artificial porcelain was begun in England first at Bow and later, about 1745, at Chelsea, in an endeavor to emulate the royal establishment at Meissen, near Dresden, where the making and marketing of domestic porcelain, as a rival to the imported Chinese product, had been successfully carried on for a number of years. The Chelsea works were conducted at the expense of the Duke of Cumberland and Sir Everard Fawkener, under the direction of a foreigner named Sprimont, who mulcted his two patrons so successfully that Fawkener, at least, died comparatively poor, while Sprimont had amassed a fortune by the time he retired from the works in 1765. The larger number of the seventy-six pieces of Chelsea in the Cadwalader Bequest were made before this date and after 1750, the fifteen years during which the factory produced its most successful work, including both table and ornamental ware. The table ware in the Cadwalader Collection is the best of its kind and represents most of the known varieties of colored backgrounds and modeled and painted decoration. Most interesting among the ornamental ware are a pair of candlesticks in the form of a Chinese lady and gentleman each under an intricately flowered pagoda, after models attributed to Louis François Roubillac, a French sculptor, the author of Handel's monument in Westminster Abbey, who for years produced the finest statuettes made at the Chelsea china factory. A pair of larger allegorical characters are also in Roubillac's style, while several less imposing sets show the typical gay little figure in sprigged



GARNITURE, CHELSEA PORCELAIN

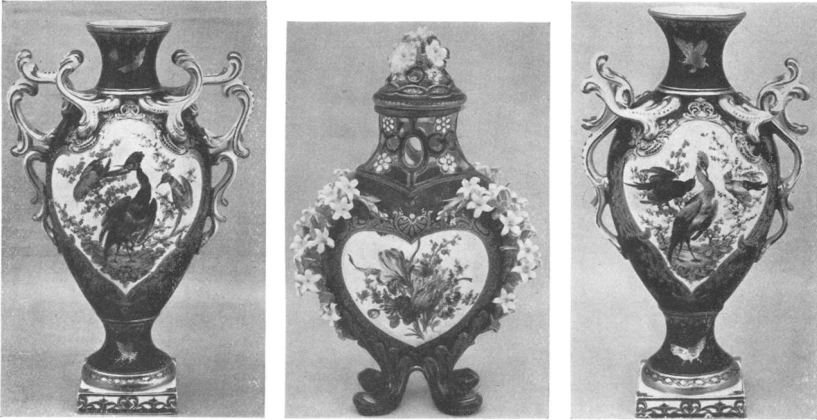


CANDLESTICKS, CHELSEA PORCELAIN

garments against an artificially informal tree, the whole placed on a rococo base in white and gold. The models of birds and animals are not only characteristic but full of naïve invention combined with skilful modeling and bright color, most expressive of the temper of the period.

The forty-seven small bronzes, Chinese, Japanese, and Indian, which are included in the bequest, are almost all of eighteenth-century workmanship and are of the type which a European gentleman of that period

same period are excellent specimens of the first phases of the "French" or true rococo manner in Chippendale's hands, a style which a ribbon-back chair, a mate to one already owned by the Museum, represents in its fullest development. One of the best pieces in the collection is a large table "in the Chinese taste" which characterized Chippendale's third phase, of which the delicately fretted legs and braces of this specimen are typical. An equally fine piece of cabinet work is a smaller



VASES, CHELSEA PORCELAIN

would have imported from the East to add to the enrichment of his rooms, a purpose for which the Museum will in all probability use them.

It is, however, in Mr. Cadwalader's furniture that the public will be chiefly interested, as it is of excellent quality and represents the style of Chippendale in all its variety. With the exception of one lacquered table, a lacquered corner cabinet, a mirror, and three chairs, all of which date from the beginning of the eighteenth century, the furniture is mahogany and from its style can be placed between 1740 and 1760. The thirty-three pieces are almost all of equal merit, but among the most interesting is a fine early Chippendale wall table, typical of the rich workmanship of about 1735, although it resembles strongly the walnut chair of a decade earlier. Two settees of about the

gallery-topped table with a fragile cut-work rail, while one chair shows the last fashion which Chippendale embraced, the "Gothic," when pointed arches and rudimentary crockets consorted with rococo and Chinese detail, to form a whole entirely novel and engagingly strange. A number of smaller stands and a large bookcase which dates from later in the century and which will be used for the display of porcelains, complete the bequest, most of which, it is hoped, will eventually be installed together in a paneled room of the period, to form a permanent memorial to Mr. Cadwalader's beneficent and untiring interest in the Museum.

It should be added that two sculptures by Barye were received with the other bronzes; one being the splendid struggle of Theseus and the Minotaur, the other representing a horse attacked by a lion. D. F.



MANTEL ORNAMENTS, CHELSEA PORCELAIN



VASE AND CANDLESTICKS, CHELSEA PORCELAIN



TABLE, ENGLISH, EIGHTEENTH CENTURY  
THE JOHN L. CADWALADER BEQUEST



TEA TABLE, ENGLISH, EIGHTEENTH CENTURY  
THE JOHN L. CADWALADER BEQUEST



LACQUERED CORNER CABINET  
ENGLISH, EIGHTEENTH CENTURY  
THE JOHN L. CADWALADER BEQUEST